

ARTS +  
CULTURE

**ISSUE #17  
FEBRUARY  
2015**

**TAGS & THROWS • ADNATE  
DEMS • DULK • ELLA & PITR  
STEAM156 • FELIPE PANTONE  
OKUDA • FINTAN MAGEE • SWET**







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**Dedicated to the brilliant, beautiful and bizarre. Whimsical tales, visuals and various odds and ends about obscure and misunderstood sub-cultures.**

**Bizarre Beyond Belief is a bi-monthly digital publication & daily updated blog with an online shop.**

**Disclaimer: Some of the content on this site may contain offensive nature. BBB does not condone or promote the activities portrayed, it is merely documentation of said sub-cultures.**

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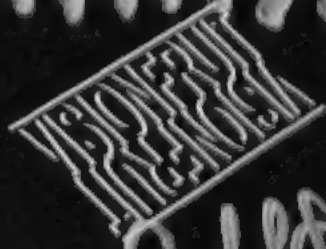
# **TAGS AND THROWS**



VXXG

**FOF**  
"FEST & FANTASY"

SHUNU LEEMI  
THE UNCLE  
**FOG**  
THE ART



HON

Stockholm author



NICO TRV

**TSOTSI**  
NWC FY

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UNDERGROUND DEATH & DOOM METAL BOOKING AGENCY

VOTON

NILA

**TRAFFIC**

**Bizarre Beyond Belief: Besides your love for vandalism, what sparked you to dedicate an entire Instagram to tags and throw-ups?**

**Tags&Throws:** I Love Bombing and I love photography. As I walk around my hometown of Stockholm, or any other city I visit, I snap a lot of pictures. Pictures of people, patterns, colour combinations, tags and throw-ups. I love to capture the world around me, both with a camera, visually with a pen or with words on paper. It's something inside me that I can't stop. Something that's gotta get out.

**BBB:** Considering your artists are always bombers, what is it about bombing that connects to you more than piecing or murals?

**T&T:** I think that it's two different parts of bombing that gets me hooked. First, it's the dedication these people show the world. To be dedicated to a cause. To get out

there and put up your name over and over again for a long period of time. That's something I really appreciate. I'm like that myself, when it comes to anything - both my own art and life in general. One of my own exhibitions was named "Quantity-ism", just because I paint at least 8 hours per day. I do also appreciate the simplicity of tags and throw-ups. You can't really hide that you're not talented with a tag, like you can do with a piece - where you can use a lot of colours to camouflage that you ain't actually that good.

**BBB:** The Instagram account is strictly in black and white, why is that?

**T&T:** It looks good.

**BBB:** Why did you choose to steer clear of an official website and maintain just an Insta feed and video page?





T&T: I'm launching the new TagsAndThrows website this spring. I haven't really had the time needed to put together the new website until now, as I've been focusing on my artist career as OKOK. The site will still focus mostly on photography and short documentaries about graffiti bombers, but will also feature a store section.

**BBB: Where are you located and how do you view the graffiti scene in your respective city?**

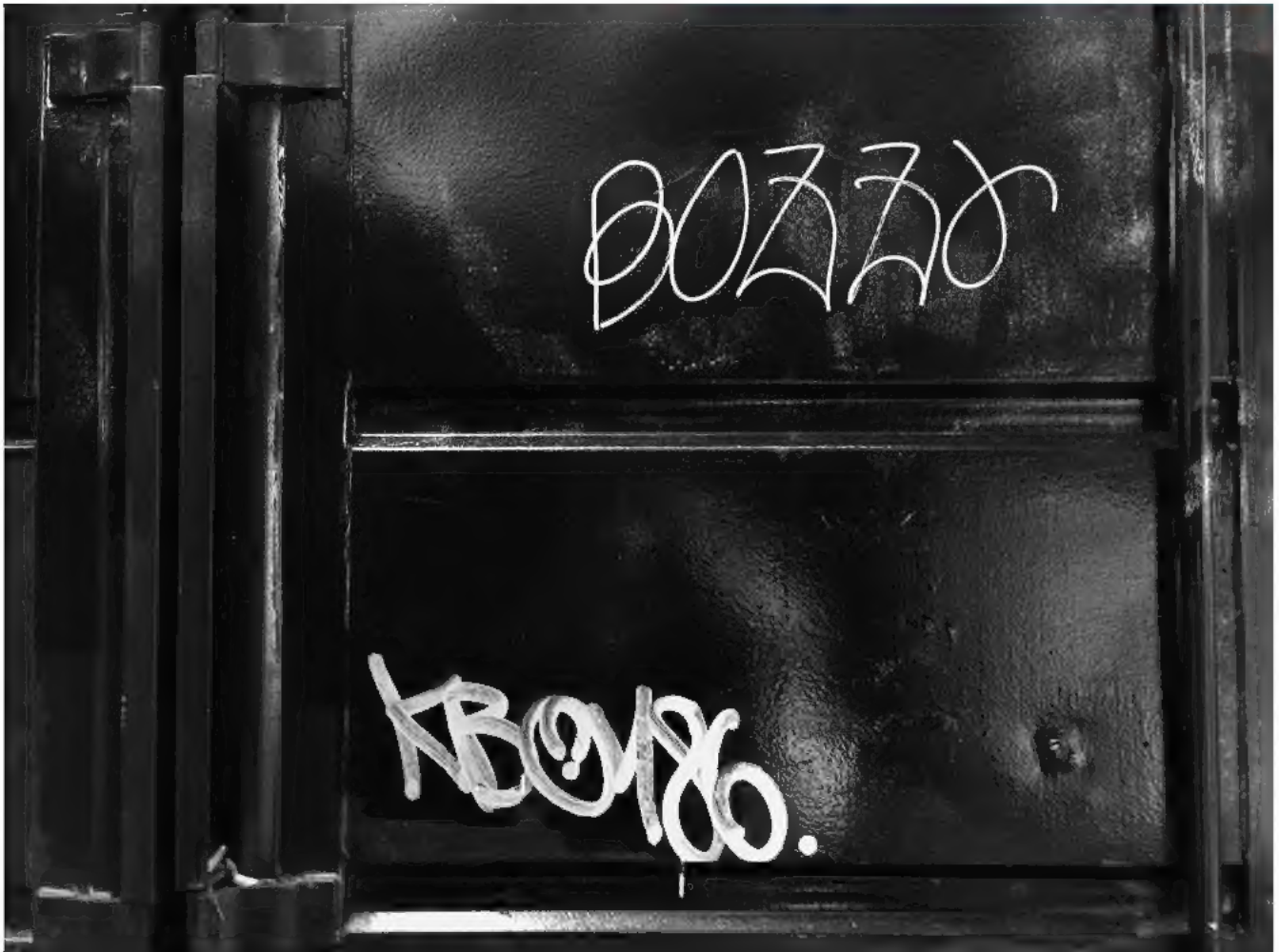
T&T: I'm from Stockholm and I love to see how the scene in my city develops. I've been living here for 35 years and I've been into graffiti for 25 of those. I love to follow both the older generation of graffiti bombers in Stockholm, as well as the new names popping up on the street. There's a lot of good styles in Stockholm, many of them different from the styles I see in other countries. People tend to be

playful here and since there's a vandal squad, also kinda hardcore.

**BBB: When you receive content via email, how do you choose which is good enough for the account?**

T&T: It usually takes me less than half a second to see if it's a tag or a throw up that I like. I base the content on the feed pretty much on my own taste, but I sometimes include stuff that I know the followers will like, but that ain't my own favourites. The actual quality of the photo means a lot to me too. I don't want to post pictures that are too pixelated/low def or with bad composition.

**BBB: With such an extensive roster of graffiti on your feed, can you now pick out which styles come from which cities or countries?**





LUWA



ADLM

Handwritten graffiti in black ink, appearing to read "Bla Bla Bla" or similar, covering the top half of the truck door.

**BERENDSEN**

*-at your service*

SRC 926





I DO NOT WANT SOMEONE THAT I FILM  
TO GET CAUGHT BECAUSE OF ME







**T&T:** I learn more and more about different styles from different cities every day and I hope that what I post can inspire bombers from different parts of the world to try out new styles. It's interesting to see how different cities, and even different parts of a city, got their own styles.

**BBB:** How do you feel various parts of the world compare to where you come from?

**T&T:** I've learned that it sometimes takes time to understand styles of different cities. I've got years of visual background info on Stockholm bombers, so I can see stuff in tags that people from other cities might not be able to see. The opposite goes for all the cities that I visit for the first time. It might take spotting a few tags by a certain writer to understand his/her style and learn to appreciate it - as with most stuff in life.

**BBB:** You also create terrific videos, how do you contact the artists in order to set up the documentary?

**T&T:** HNR is a legend in Stockholm that I got in contact with through mutual friends. He's been a key figure on the scene for about 20 years. I met him on the train one day when I going to the city. We started talking thanks to another friend who writes MINT. After, we connected via phone and he came to my place to cook me pasta, and

we started filming. I got in touch with GUNS as I posted one of his tags while taking pictures in New York. People @'ed him on my feed and I send him a private message to see if he was interested in hooking up and he was.

**BBB:** What are the main challenges or obstacles you face when documenting bombers in their element?

**T&T:** My biggest concern is not putting too much heat on the bomber just because I'm filming them. I don't want someone that I film to get caught because of me. Other than that, it's just lovely to be out there and follow bombers as they put up their names.

**BBB:** With the Insta feed growing and videos hitting such a massive reach of people, what are the future plans for Tags and Throws?

**T&T:** The new website will be up soon and there will be an online shop where I will sell merchandise and books. The first ever TagsAndThrows book was released about a month ago together with SprayDaily and I plan to release a few more books during 2015. I'm also planning some kind of party for when the feed reaches 100.000 followers. I'm releasing Bombing in São Paulo movies and hopefully some other movies. We'll see where I'll go- I'm not in a hurry.



WWW.TAGSANDTHROWS.COM • INSTAGRAM: @TAGSANDTHROWS | @ARTBYOKOK









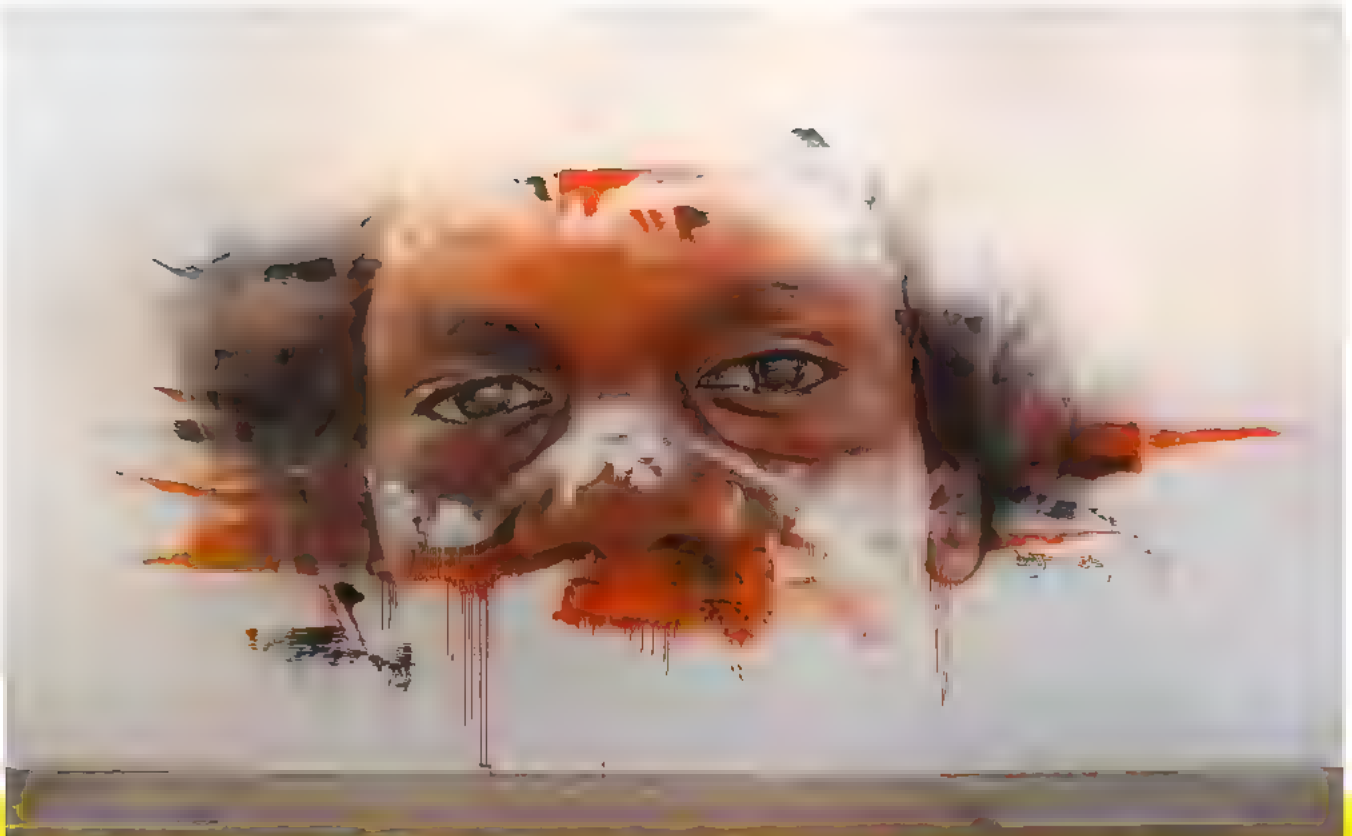




ADNATE







Adnate is an artist that realizes his portraits in spray paint. He has moved past his roots in graffiti, utilizing the medium to carry his realist style into the fine art realm.

Heavily influenced by the chiaroscuro of renaissance painters like Caravaggio, Adnate embraces portraiture like the masters of the XXI Century.

Elevating graffiti art above the level of letter writing, Adnate's subject matter and their subsequent status often belies the intent of his portraits.

His works are often cropped by evocative slices of vibrant colour, channelling a presence of character, much like a still life uses it's background as a setting for detail and showing of fine brushstrokes. Adnate's realism is highlighted by the use of what appears careless, but is frequently calculated blocks of vibrant colour.

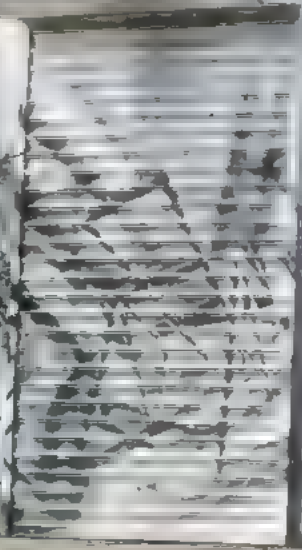


[WWW.ADNATE.COM.AU](http://WWW.ADNATE.COM.AU)



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ADNATE LIHILL

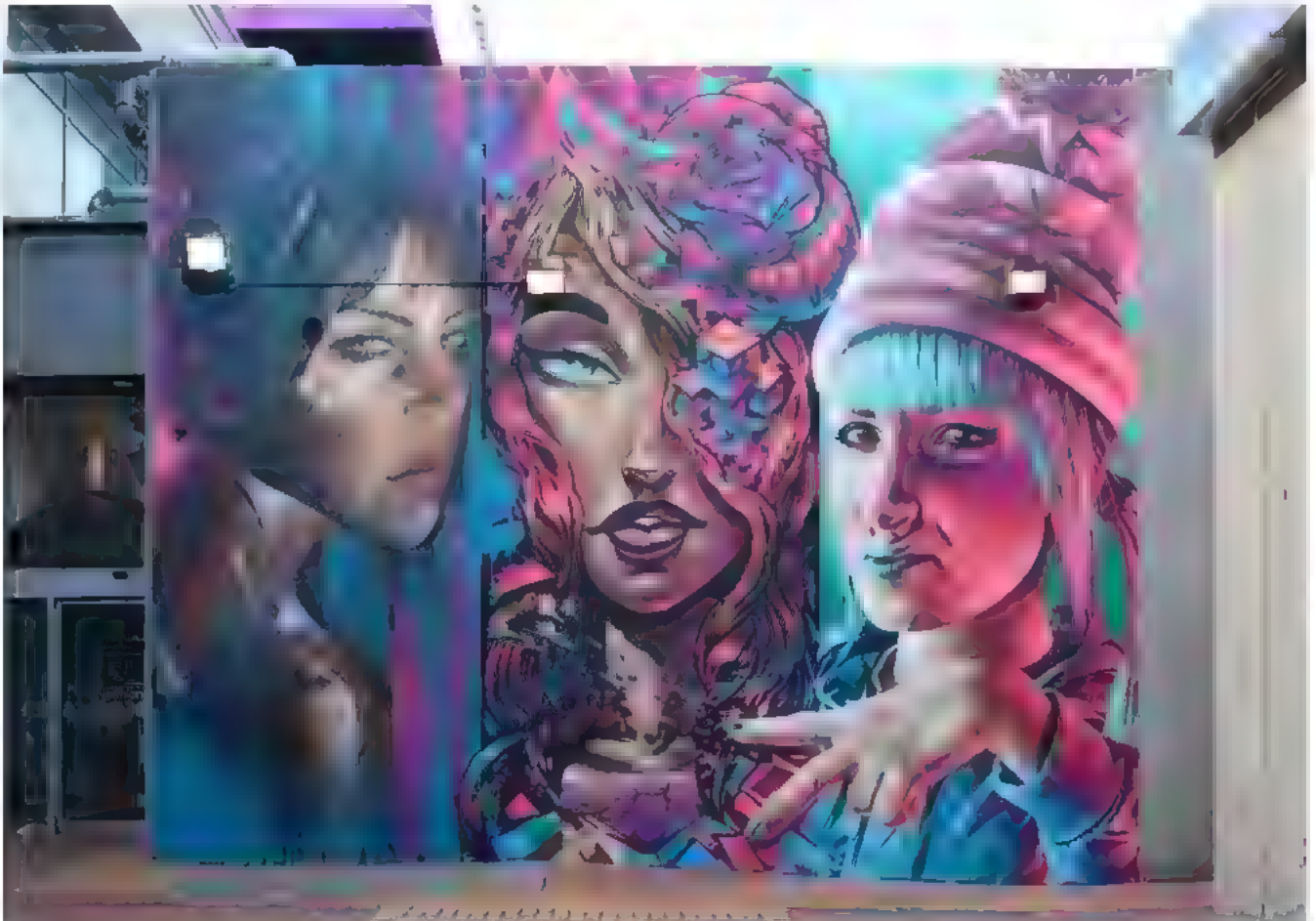






PERFORMING  
ARTS CENTER



























DULK



**BBB:** When did you begin to create artwork and realize this was going to be a career path?

**DULK:** I started drawing when I was a child and I haven't stopped since. It's my evasion from the real world and nowadays it makes me feel like a child. I never thought it would be a career and for that reason I started studying economics but ended up spending all of the lessons drawing. After studying economics, I realized that I was going in a wrong direction and decided to leave economics to study illustration and graphic design. Since then, my life has changed completely. I started to meet a lot of new people who do the things that I've always loved - drawing. Since then, my motivation for drawing has been going non-stop everyday.

**BBB:** Can you tell us how you got the name "Dulk" and what is its significance?

**DULK:** When I was 18 I started to paint graffiti with a

friend who motivated me to do it. He helped me to get my start in the world of graffiti and he told me that I had to have a nickname because I didn't have one. He told me when he first got into graffiti, he had a good friend who helped him start and he wrote "DULK." Unfortunately, this guy died and my friend told me that for him, it would be a pleasure that I use his alias because he was doing now with me what he had done with the other guy. My friend always says he's so proud about what I'm doing with the nickname of "DULK."

**BBB:** You consider yourself as an "all terrain" illustrator; can you define that term for us?

Nowadays I'm working on really big projects in a lot of different fields. For example, I'm working as a character designer and visual development for animation movies, drawing for a children books, in a advertisement campaign, toy design, art exhibitions in a different galleries and some wall around the world. This is what I







"I TRY TO LEAVE MY FOOTPRINT IN ALL OF MY WORK BUT IT'S  
DIFFICULT TO SAY THE SAME ABOUT OTHER ILLUSTRATORS."





mean with "all terrain" illustrator

**BBB: Are there other artists in Spain or the rest of the world that are considered this as well?**

**DULK:** I can't define the work of other illustrators I know my work and in which projects I'm involved in. But for example, a lot of people who ask me to illustrate a children's book don't know about my street art career. I try to leave my footprints in all of my work but it's difficult to say the same about other illustrators

**BBB: Using Caravaggio and Flemish painting as primary influences, what was it about these movements that attracted you?**

**DULK:** When I started to paint, my style was so dark and tenebrous because Caravaggio's influence was so prominent in all of my paintings. Nowadays I love the light of the colour in each detail. When you see a Flemish painting, you can discover a lot of details and a colourful world, which is similar to my practice.

**BBB: Your work holds an amazing amount of detail, can you describe creating a piece from concept to completion?**

The main point in creating a complete artwork is conveying an idea. The idea has to be the theme of the whole story within each picture. In my process,

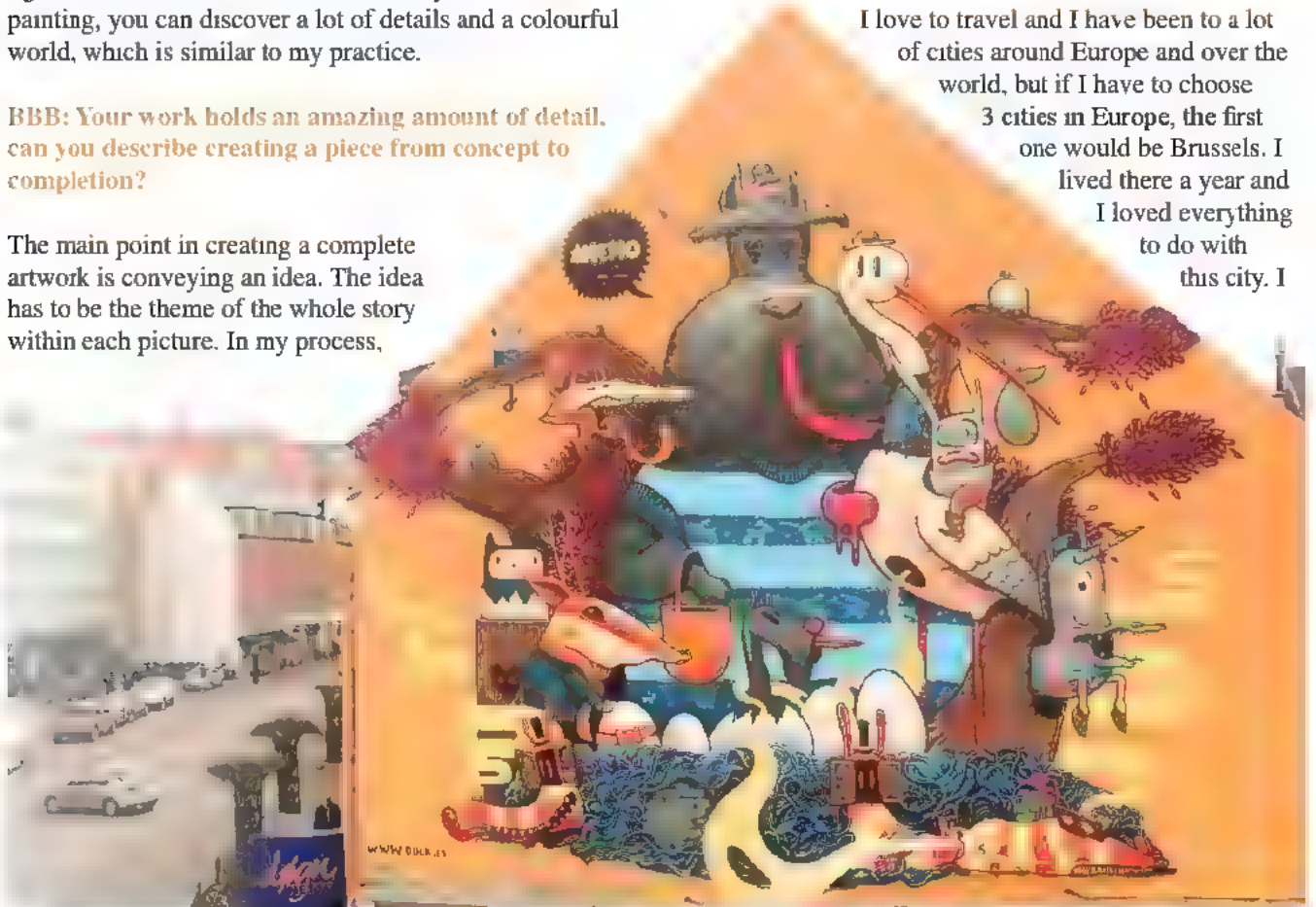
I first start to visualize all the characters from my point of view and the story that is happening between them. Once I have that, I can start drawing. The details of which develop during the creation process.

**BBB: How does this process change between canvases and murals?**

**DULK:** Nothing changes in the creation process between a canvas to a mural. The main difference is the painting process. I try to make the same details on a wall as I do on a canvas but sometimes that's impossible. So the difference with a canvas is I can use more paintbrushes to define the details, where I can't really do that on a mural. With spray can murals I can easily make shades and details, but these techniques are still not as good as on a canvas.

**BBB: As an artist who has exhibited all over Europe, what are your 3 favourite cities to travel to and why?**

I love to travel and I have been to a lot of cities around Europe and over the world, but if I have to choose 3 cities in Europe, the first one would be Brussels. I lived there a year and I loved everything to do with this city. I











have really good memories about the time I spent there and when I'm there, I feel really inspired to create work. Another city that I love is Prague because I like the atmosphere and ambience of the city, and also all the beautiful buildings and bridges. The last one of these three I would have to say is Amsterdam. It's so beautiful and also inspires me.

**BBB:** How does arts community and culture there differ from your hometown?

**DULK:** Each city is different. Now I'm living in Valencia where a really big movement of artistic and creative fields are on the rise. I don't miss anywhere I've lived or been,

but I like to take advantage of what each place gives me.

**BBB:** What would you say is your career's best accomplishment and why?

**DULK:** I think that my best accomplishment is live from the thing that I always love to do, draw and paint. I never would've imagined when I was a child that this would be end up being my career - which is awesome.

**BBB:** What are 3 things that our readers may not know about Dulk that would you like to express?

**DULK:** I don't know what to say.



[WWW.DULK.ES](http://WWW.DULK.ES)











Dulce

# DEMS

Since the day he fell into the graffiti world at the beginning of the 90's, Dems hasn't stopped altering, transforming, forming and deforming, destructing and constructing the alphabet. The lines of his pieces emerge and take form in a complex game of superpositions and color combinations.

Born in a small town full of palm trees, flooding his oasis and surroundings with unique typographies, sometimes illegible, many times in codes, but always extremely elaborate and wildly precise. Dems stands out directly for his pictorial universe, clearly influenced by New York graffiti and sci-fi movies, with preference over those "Z" movies of the 80's.

His style sound like JupiterB, the mythic synthesizer of the fluor epoque. Forms challenge themselves in harmony, always composed in several levels finely suited in urban aesthetics converted in his artistic signature. Working with no rest, he follows to torture the letters that form his name, always searching a new way to devour space.



[WWW.JAVI333.COM](http://WWW.JAVI333.COM)

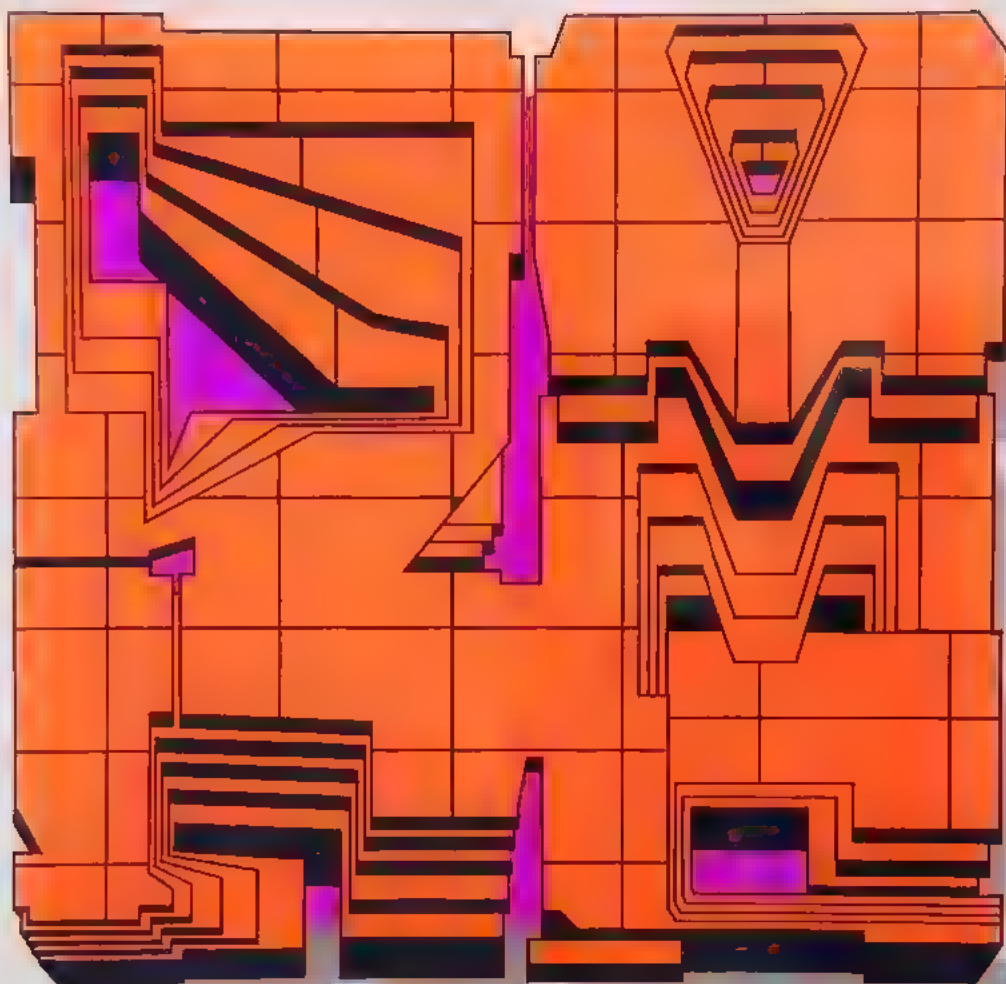




ULTRA BOLT INT.



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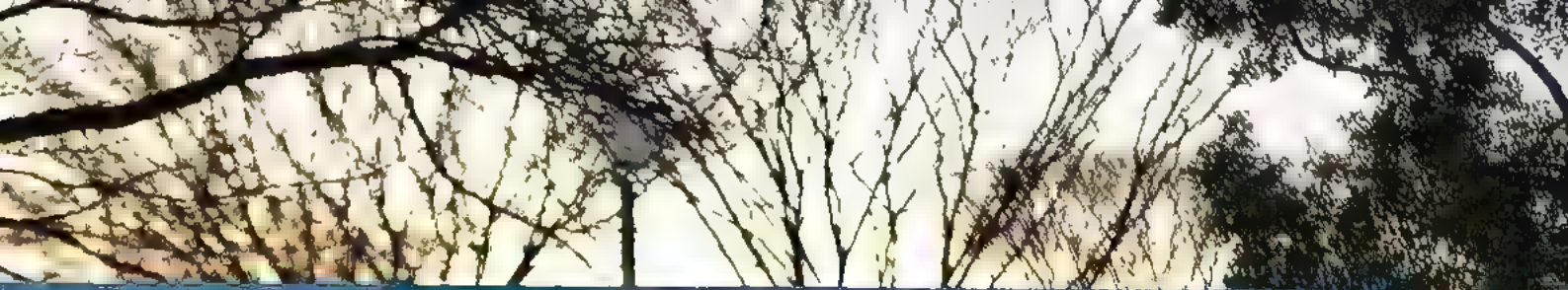














ELLA È P I T R





**Bizarre Beyond Belief: We understand you met during a mission out pasting up drawings, where and when was this?**

**Ella & Pitr:** It was in september 2007, in a small grey French town.

**BBB: When you both began working, what was the primary focus of your work?**

**E&P:** The day after we first met, we began drawing together. We were very shy and we drew all night long and by 4 in the morning we finally got out to paste our first poster together. The original idea of our practice was to meet people directly in street almost as if it were an accident and tell their stories to people on the street through our drawings.

**BBB: As an artist duo, how do you guys prepare when collaborating on a piece?**

**E&P:** This is the question that everybody ask us but it's also the only one we never answer - we keep it secret ! Ha ha ha!

**BBB: Many of your murals are anamorphic pieces, how do you prepare for such sophisticated work?**

**E&P:** At the beginning it was a very long process, but now we're beginning to use more technical means to be more effective.

**BBB: Many people divide street art and graffiti, what is your take on the two different practices?**

**E&P:** A lot of urban artists feed themselves with the energy from the graffiti movement. We see no distinction and graffiti's energy is always around us. Graffiti is constantly influencing our work and composing at least a half of what we are together as a duo. To be honest, the label "street art" annoys us everyday a little bit more, because there's some kind of trend around it, which confuses what it really is and what it's not.

**BBB: As artists who are based in St. Etienne, how would you describe the arts and culture scene in your hometown?**













TO BE HONEST, THE LABEL 'STREET ART' ANNOYS US



E&P: It's a small town but many interesting artistic things were born or grew up there. It's the perfect city for inspired but poor artist because the rent of studios is very cheap and there are so many empty spaces, which make living and working in this city is very easy. For example, we founded the association "Le M U R de Saint-Etienne" 2 years ago. It's a big billboard (3 meters by 8 meters) on a street in the centre of the town where one artist each month is invited to paste artwork on it. Many associations like this have existed in several cities in France (the first was born in Paris about 9 years ago). It's a good way to showcase different artistic works to the people of Saint-Etienne, who can discover the interesting artists in their hometown. It's also a way to make Saint Etienne's people realize how rich their hometown can be and how it can host artists from all around the world.

BBB: Your work has an illustrative aspect to it, do you feel this allows you to go bigger and cover more space?

E&P: We think drawing a one meter large character doesn't have the same meaning as one that's 50 meters. We are the type of people that are never satisfied whatever they do. So, we challenge ourselves again and again with new restrictions, usually meaning to go bigger. The matter of the big versus the small has always been in our work since the beginning, even though it was more in the concept than in the technical choice. When we draw huge pieces, we feel like ants but at the same time, we also feel like we could move the mountains. This paradoxical feeling is our fuel to create.

As a duo who has created work in many cities, which are your top 3 to travel to and why?

E&P: We can't name our favourite ones because we still need to discover so many other countries! But we will say Montreal is one of our favourites because there are many interesting rooftops and the people are really nice. Chile is also a very nice country because it's a place where things are constantly being made and stuff can happen easily. However, we need to do more traveling in eastern Europe, Asia and America because we feel that there's so much to discover and a probably more interesting landscapes to work on.

BBB: Has there ever been a city that you have felt uncomfortable to work in?











Yes! In Tokyo because the Japanese way of life doesn't support savage action. There are small police stations everywhere and we felt that people are like ants working for the good side of society. If they see something wrong, they run to tell it to the cops and most of the time you can feel really alone. On another note, it was a funny place and a lot of very good concepts were born due to these type of situations.

BBB: You also collaborate with your children, what is it about this process you enjoy the most?

We are inspired by our children but we don't really

collaborate with them at the moment. It's very joyful to observe and regain the childhood's wild-style where everything is possible and where accidents are only happiness.

With your new show at Galerie Le Feuvre coming up, what did you have to do to prepare for this exhibition?

We've made several canvases that directly correlate to the giants we drew outside and on the ground. Also, we made a ton of new drawings on different materials which are constantly growing with us.



[WWW.PAPIERSPEINTRES.NET](http://WWW.PAPIERSPEINTRES.NET)

SEE YOU SO



ON LIKE THE MOON



**STEAM**

156

TNB



**DOCUMENTING GRAFFITI  
WORLDWIDE SINCE 1984**





**STEAM 156**



**BBB:** You've been documenting the graffiti scene in the UK for over 3 decades now, what was it about the culture that enticed you to begin following it?

**Steam156** I started of as a break dancer before I was an actual writer myself that was around '83, I was very rebellious as a teenager. I hated school and just hated being told what to do in general so I saw graffiti as a good way to rebel against society and the system. To me graffiti was exciting and new and full of energy and I was lucky enough to see it in its early years and development in the UK when it first arrived here. It was raw not like it is these days it was full of passion and excitement I loved it and it won me over and became like a drug I needed to see it I needed to find it.

**BBB:** In the years you've been documenting graffiti the scene has changed immensely, what would you say were the main developments of the craft that have changed?

**Steam156.** The scene has changed so much in the last 30 since I've been involved. I would say some good things and some bad things. When the Internet came along it changed everything. I loved the hunt for graffiti and exploring and seeing what was out there and what you could find. Walking around a corner and being blown away by a wall by the Chrome Anglez or Nonstop Art or going into an abandoned building and finding loads of walls all painted. When I started taking photos of graffiti there were a handful of people doing it now there are 1000s. When the Internet came along it spoiled things Nowadays, you can't not switch on your computer without seeing a wall before the paint has even dried. Everyone is taking photos of the same thing everyone thinks they are some leading expert on the scene but most have contributed nothing to it. When I started taking photos in London writers hated people taking photos of their work and if they caught you then it would normally end badly. Not like today were you can walk around any street with your camera over your shoulder and have







nothing to worry about it is all too easy these days. I guess I should be thankful that the internet came along and made my life easier. For instance I no longer spend a fortune trading photos with writers all over the world. My postage bills each week would be a small fortune and queuing at the local post office was not much fun either. And hey, no longer trying to stitch photos together with a ruler and sellotape anymore. Let's face it graffiti/street art is accepted now it's not kids running around with spray cans anymore, it's professional artists who's work sells in galleries all over the world. It has come along way from its beginnings to where it is now and I feel that it will keep going.

**BBB: You began taking flicks in Brighton, how would you describe the graffiti scene in the city at the time?**

**Steam156:** Yes, that's right. My first early photos were in Brighton around maybe '84. It was a pretty cool scene and

most writers were break dancers as well and everyone got on with each other. There were only a few Halls of Fame scattered around the city all pretty easy to reach to get photos.

**BBB: Who were the major players at this time and who are you starting to see as the big guns now?**

**Steam156:** In the early years I guess writers like Req and She and also Mere were names that I remember well and stood out.

**BBB: You've been all over the world from UK to London, Paris to LA, how would you describe the differences of scenes throughout the cities over the years?**

**Steam156:** There are certain scenes in cities that have always stood out. For example, Paris has always had an amazing graffiti and street art scene even in the early





**'THE SCENE HAS CHANGED SO MUCH IN  
THE 30 YEARS I HAVE BEEN INVOLVED**





Copenhagen superb scene so many talented writers and the halls of fame amazing and so many of them. Places like Naples, Rome, Libjuana all cool places to photograph trains just sit at a platform and get ready. Of course Detroit is like a graffiti artists playground so many abandoned buildings and so many nice walls you cant beat finding a nice Revok wall Then of course you cant beat old favourites like NYC, still the Mecca to go see graffiti always guaranteed to get some cool shots there. I first went to NYC around '88 and I am always drawn back to that place each year to see what is happening out there.

**BBB: Are there any cities that have graffiti scenes that you've been dying too shoot but haven't yet?**

Steaml56 Yes. Believe it or not I still have a few places left I would like to go check out one of them being Lisbon, Portugal. I heard the scene is pretty good there and I've seen some real nice work from there. Most places you go and visit to take photos at are always changing and there is always new stuff when you go back. I would love to revisit Detroit and of course go back to NYC but flights are expensive now and I'm not sponsored by any airline company. I would dread to think about how much money I've spent on travelling just to go photograph graffiti over the last 30 years. I would say most of my income.

**BBB: Over the years are there any flicks you've taken that have stuck in your head to this day and can't be topped?**

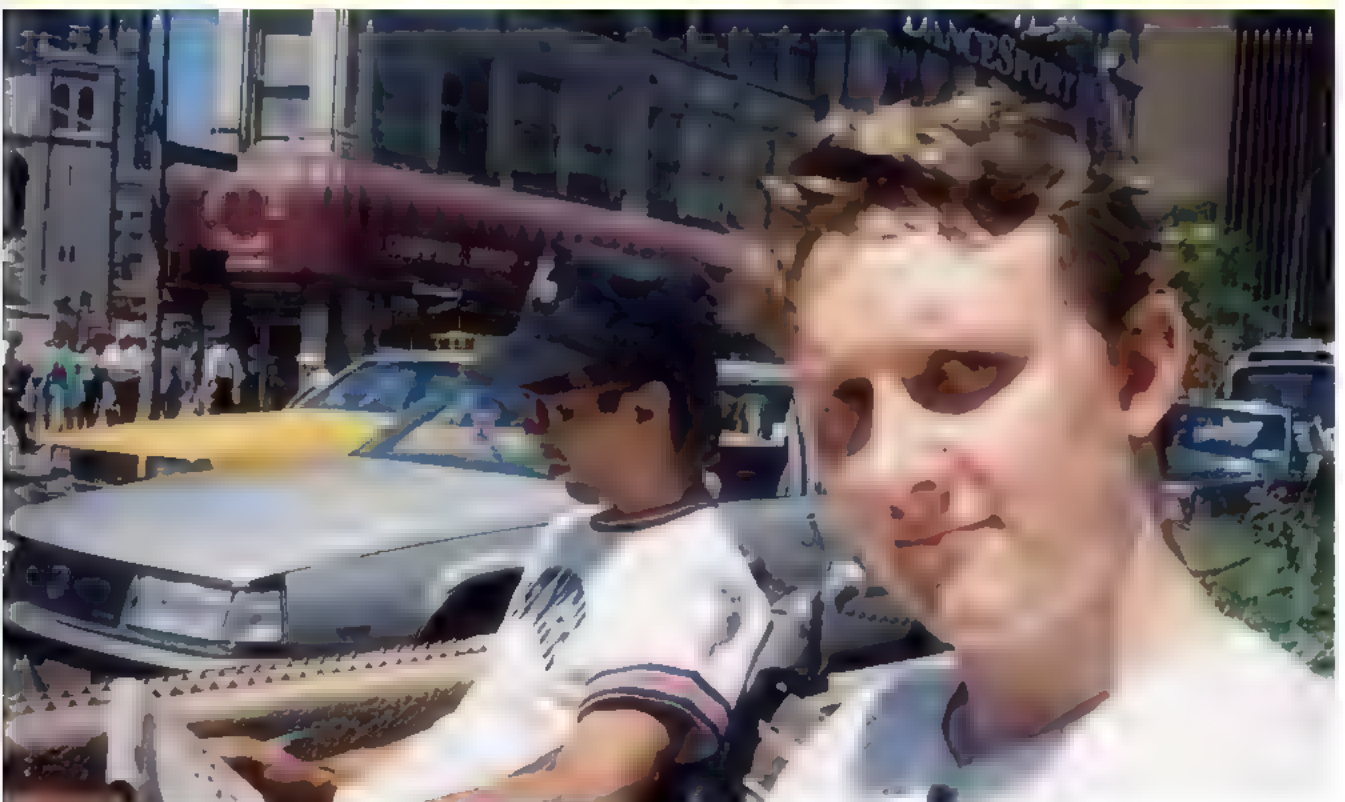
Steaml56: Yeah for sure, and most of them were before the Internet and photos taken on my early travels. There were not too many Europeans doing what I did the whole travelling to photograph graffiti and meet the writers etc. Some photos that always stick in my head. The photos I took with HEX in Los Angeles around 1990 not many people in Europe had seen his work The photos I took with Dondi when I met up with him in Brooklyn around 1988 classic shots. When I brought Iz the Wiz to the UK I always loved that shot of Iz in the phone box in Trafalgar square in London.

**BBB: You've taken photos of some of the most incredible and powerful artists in the game, how did you connect with these artists?**













BBB Many graffiti artists are extremely paranoid about releasing their identity. was it difficult for them to allow you take their pictures?

BBB 156 is a major crew to get your name attributed to, how did you joining the epic squad come about?





BBB After seeing so many writers and styles come and go where do you see the future of graffiti going?

BBB With the New Year just passing, where can we expect from Steam156 in 2015?









# FINTAN MAGEE

Fintan Magee is an incredible Lismore-born and Brisbane-based multimedia artist who works as an artist, illustrator, designer and muralist.

Fintan Magee is widely known for his murals throughout the world. Magee was born in the NSW Town of Lismore, grew up in Ipswich and gained notoriety as a graffiti artist before later obtaining a Fine Arts degree.

Magee's work often depicts a surreal world, using extremely illustrative and painterly characters.

Magee's art is often recognizable from its scale and aesthetic. His work often creates a portal for the viewer into a whimsical and imaginative universe.



[WWW.FINTANMAGEE.COM](http://WWW.FINTANMAGEE.COM)

[WWW.FACEBOOK.COM/FINTANMAGEEART](http://WWW.FACEBOOK.COM/FINTANMAGEEART)



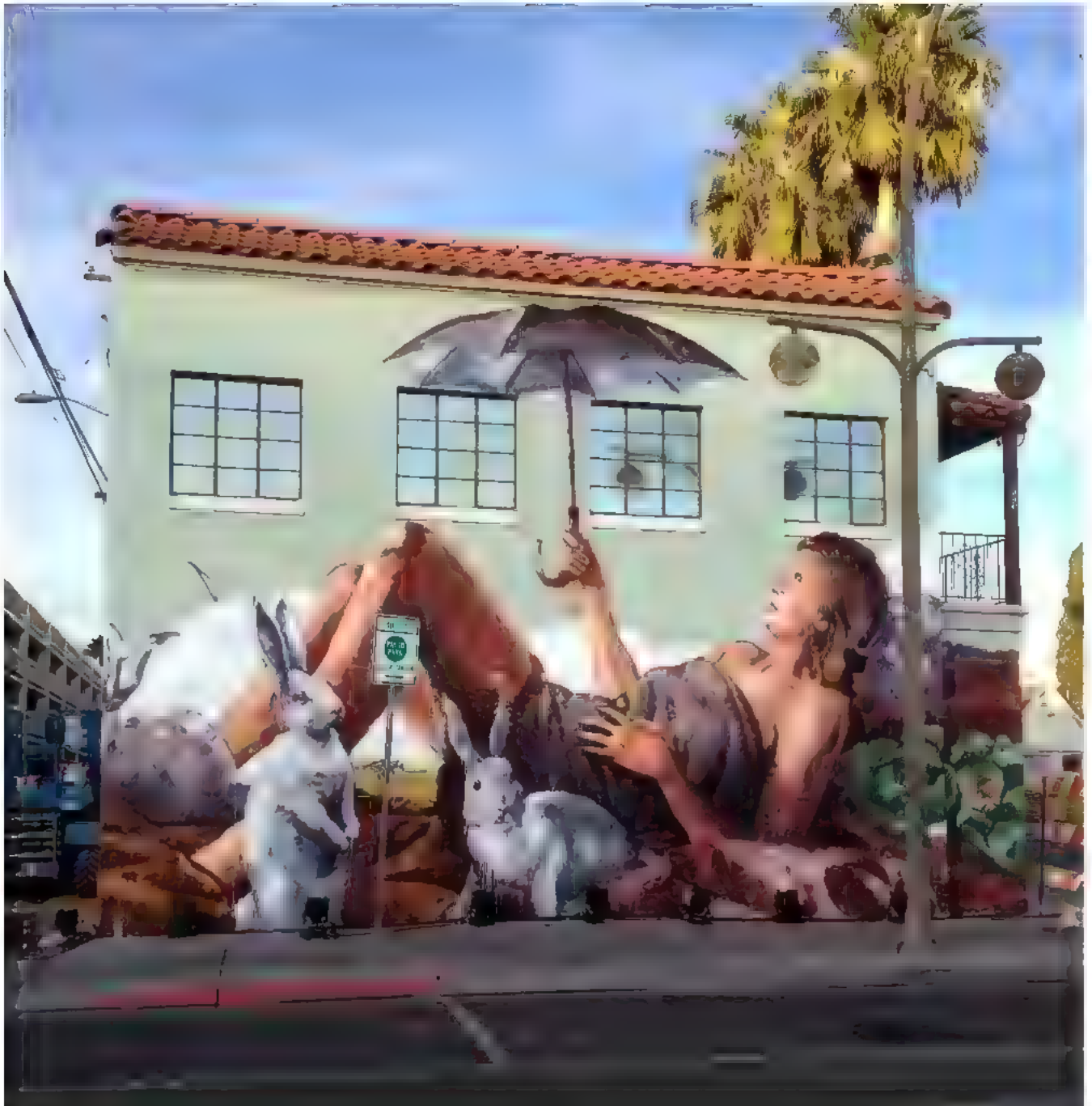






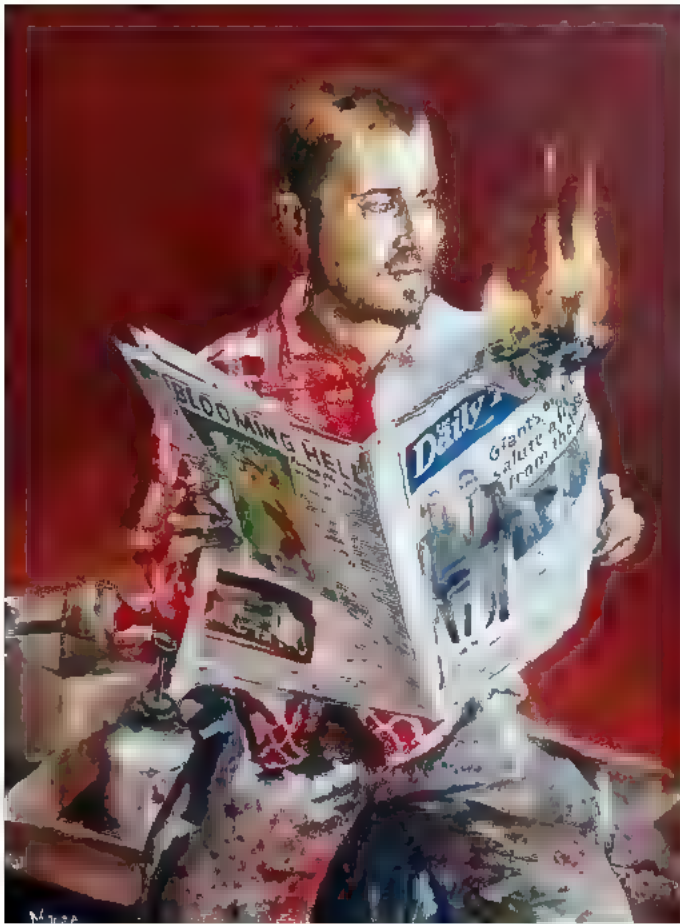






























**SWET**





**BBB:** What year did you first begin painting and what sparked your interest of graffiti?

**SWET:** Gotta go with the classic answer I was into breakdancing back in '84 and I saw BEAT STREET and STYLE WARS and just decided that I wanted to write graffiti.

**BBB:** How would you describe the current graffiti scene in Denmark?

**SWET:** I don't really follow the scene here or anywhere anymore, I just follow my family of writers around me and what I see when I travel.

**BBB:** Has this been a big change since you began





painting in Copenhagen?

SWET: Next question please...

BBB: How would you describe the public opinion of graffiti these days versus when you first began the craft?

SWET: People are getting more and more positive

towards graffiti, or maybe they just have to because I stand in front of them. More than 40 years old with paint stains on my shoes!

BBB: You've been known to evolve the craft of graffiti, how do prepare for a wall or a painting?

SWET: I love to paint and I paint a lot. I always have the trunk of my car full of paint. So I don't really plan every painting or piece. I just sketch and draw a lot to move my stuff and let my style develop. It's an ambition that I have but it's super difficult. I know I always will have my roots in Hip Hop and classic New York style but still I try new things. I hate when people say "Ohhhh, we like the stuff you did in the late '90s... Why did you change?" Normally I just shake my head and think "Come on" I do more than 250 pieces a year and if I were to be doing the same pieces I was doing 10-15 years ago I would have killed myself by now. Graffiti is just like breakdancing, no one is doing "handspikes" or the "turtle" anymore.

BBB: If you have to choose between pieces, trains or bombing, what is your favourite part of graffiti and why?

SWET: I love graffiti and I like the fun parts of it. I like doing the outline and the first lines. I love the swing and the energy. Personally, I paint the same way no matter













what surface I'm painting or wherever it is. I like to look at good graffiti in fresh places. Legal, OG illegal, tracksides, trains or bombing. It doesn't matter as long as the writer has style and flow. And also has lots of fun!

**BBB:** You're also a part of the Fatboys Crew, who's in the crew, when did you start the crew and why?

**SWET:** The Fatboys crew are Witso, Subs, Eazy13, Biel and Swet. We founded the crew I think nearly 10 years ago because we're good friends and always paint together. We all have almost the exact same view on graffiti and how to approach it. We like the classic (style) with a new twist. We also like it if it's fast and funky. Graffiti is all about having fun and kicking letters around.

**BBB:** How does painting in a crew help develop your painting technique?

**SWET:** A crew is there to support but also push each other. It's one way in Fatboys and an other way in TWS. When I was painting with Dare all the time we would always have a battle going. We would have fun painting, tell jokes and when we had to hide in the bushes we would talk about life and the future. But at the end of the mission we would always sit down for a cigarette and decide who won and why. I think we could only be so honest and hard on each other because of the close friendship. Of course he always came out the best and I had to work hard to keep up.

**BBB:** In a video from the 2013 Roskilde Festival you







**battled SOFLES, why did you guys do this and what was it like?**

**SWET:** We never planned it as a battle, we just did some pieces together because we both like to paint fast and waste a lot of paint. It was super fun and of course SOFLES won. He's from the future and I'm from the past.

**BBB:** You recently presented an exhibition "84", how did this come about and why did you decide to back it?

**SWET:** CMP is my close friend and partner. We have

known each other for more than 20 years and have so many adventures together both in graffiti and in "normal" life. '84' is CMP's thank you to the originators of our culture and I'm just proud to present it and help him with this exhibition, as well as the movie.

**BBB:** With a new year upon us and lots of projects on the go, what can fans expect from SWET in 2015?

**SWET:** Ha ha! That is a factory secret. For a sneak peak and ONLY wet paint go follow SWET71 on IG



**WWW.FACEBOOK.COM/SWETBOOGIE • INSTAGRAM: @SWET71**



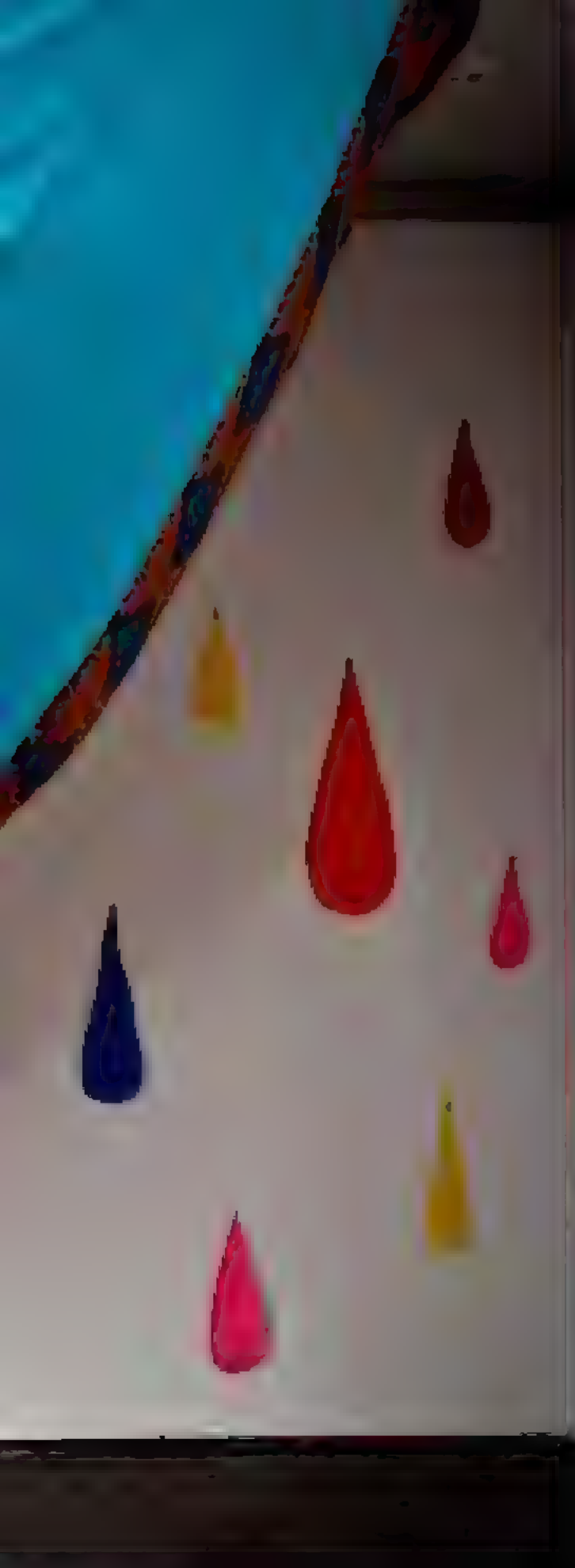












# OKUDA

**BBB:** What was the graffiti scene like when you first began painting in Spain?

**OKUDA:** I started painting in 1997 in a small city named Santander. There was no “old school” or anything, only 2 walls by French artists, Afro and Reno. There were some tags, but it was mainly in Madrid and Barcelona where there was a big graffiti scene.

**BBB:** What did the public think of graffiti and street art at the time?

**OKUDA:** I think in the past there was more of a difference between the graffiti and street art scene and there were different artists involved as well

**BBB:** How would you say the graffiti scene then compares to the one that you have now?

**OKUDA:** Now both scenes are more mixed. Some artists like me used to paint graffiti in the past, but now are doing street art, and contemporary art in their studios, galleries and/or public spaces.

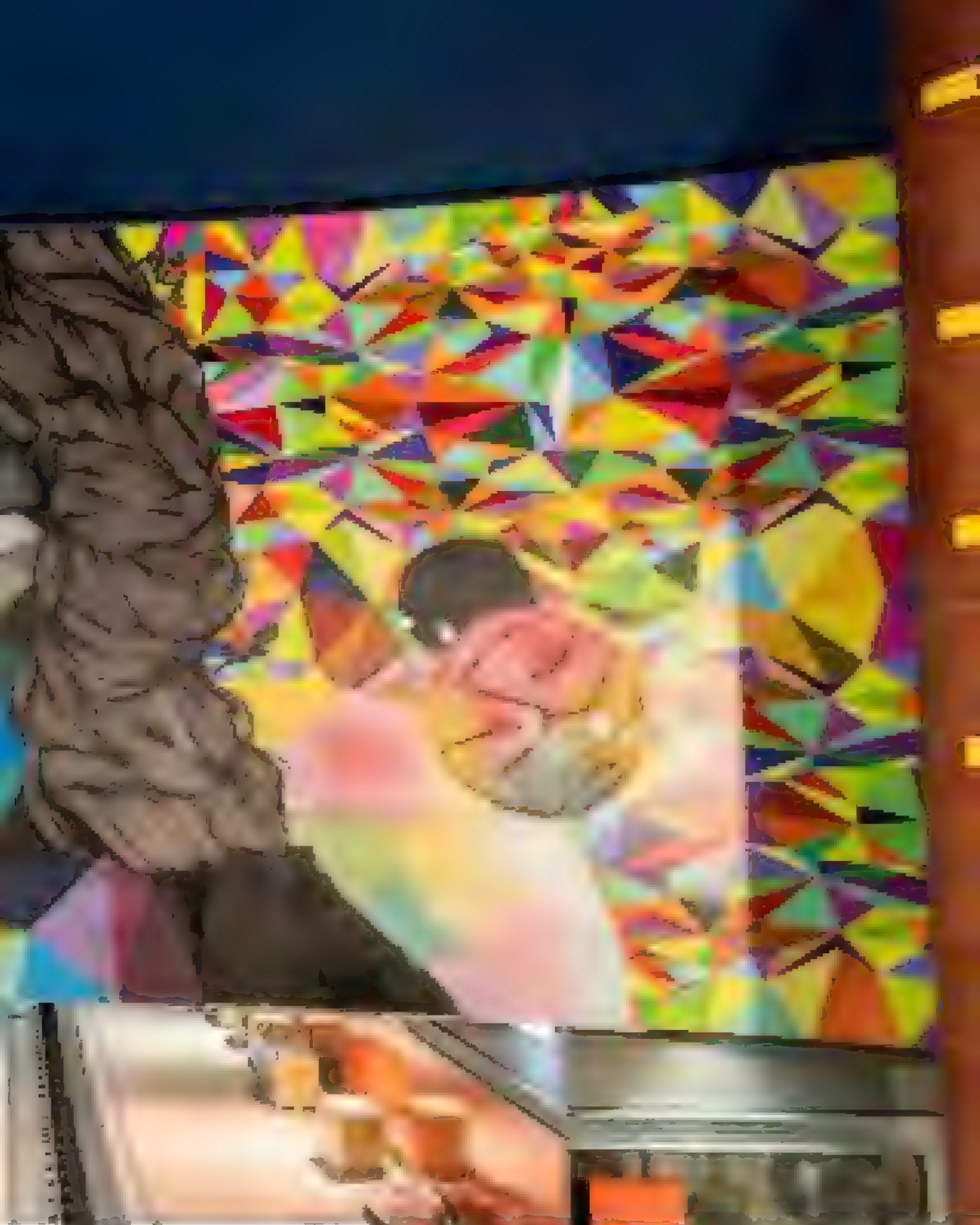
**BBB:** You went to a fine art university, how did graffiti help you in your studies?

**OKUDA:** Yes, I did. I went to UCM Madrid and I think that studying there was good for my street work as well as street art helping my other work. I was learning in both places (school and the street), and this was the best way to get my own personal style

**BBB:** You used to use more letters in your murals, how would you describe the transformation of your style?









I usually paint letters or impact compositions in the street, but created deeper work with a message in my studio. However, I slowly started to mix both fields in my work.

**BBB:** How would you describe your aesthetic to someone who has never seen your work?

**OKUDA:** The work is essentially geometric patterns that came from my minimal letters and now are architectures

with their own organic forms such as animals and humans without an identity but trying to find themselves in their roots. It could also be described as surrealism or pop art. These fields always try to show contradictions about existentialism, such as: nature vs capitalism, natural revenge and invite to the reflexion to everyone.

**BBB:** Do you feel as if graffiti is just starting or is already becoming something of the past?



OKUDA: NO! Graffiti is more alive than ever but I feel that my work doesn't need labels. I hate that. I think the most important is the process of creation and finding your own way. I feel good when I do installations or use material like wool, fabrics, fibreglass, or wood and these are very far from graffiti roots, but I don't care!

What is your creative approach like when working

with big name corporations?

OKUDA: In the past I had a strict briefing, but now I only select the projects that give me total freedom. I am happy with the latest tour I'm working on with Remed for a spanish wine brand called Campo Viejo. It's going well and we get to do big installations in public spaces because they fund everything.

BBB: You work in many fields, do you prepare differently for works indoor, outdoor and on the computer?

OKUDA: It always depending the place, the surface, the environment. I also like to think about the idea, or materials, but always correlates in a way.

BBB: What are 3 things that our readers may not know about OKUDA?







**"GRAFFITI IS MORE ALIVE THAN EVER BUT I  
FEEL THAT MY WORK DOESN'T NEED LABELS."**



LEFT: 100X11CM AFFORDABLE ART FAIR, HAMBURG / ACTIVE ART GALLERY 2014 • ABOVE: 180X180CM "SERIES INERTES" SOLO SHOW / UNDERDOGS GALLERY, LISBON 2014

I don't know, maybe that. I try to enjoy life all the time and I'm happy everyday because I love my work and my friends. I love to always have a positive energy because it's the only attitude to attract good things & feelings. That's why my bro Remed designed a lettering for my Chest tattoo that says "One Life To Love." I don't want a car or expensive things like the everyday person. I have another goals; like traveling, creating, enjoying life and smiling. I also love contemporary cooking & seafood because I grow up with a family restaurant. My favourite number is 11 and everything that happens around this number. I also have the time 11 11 tattooed on my wrist. Another reason for this is when I look at the time, I like to look at symmetric numbers like 12:12 or 12:21

**BBB:** With the new year coming up, are there any new projects that we should be on the lookout for?

Yes I have a very busy schedule until august. Right now I am producing new tapestries, paintings, and sculptures for some new galleries such as 19Karen gallery in Australia, May Gallery London and other art fairs like Art Madrid in February with 3punts gallery. I never stop working in my NOVO111 studio in Madrid. I'm also curating the next "Theriomorphism" group show in Madrid next February too. I am traveling to paint some buildings in february to two street art events in Chennai & New Delhi, India along with planning a lot of walls, group shows or interventions for some

different events in Milano, Geneve, Rabat, Paris, Amsterdam, Zurich, Warzaw, Santiago Chile as well. I'm producing some special edition of carpets with a French company called OPUS ART and I'm designing some limited edition clothes with the designer Sabrina Lazaro. There's also another similar clothing Project with the curator Fer Frances. I'm thinking about doing some more solo shows at 3punts gallery Barcelona or Tomas y Valiente Museum in Madrid.



[WWW.OKUDART.ES](http://WWW.OKUDART.ES)

**BOTTOM LEFT:** 180X180CM "SERES INERTES" SOLO SHOW / UNDERDOGS GALLERY. LISBON 2014

**BOTTOM RIGHT:** 180X80CM 3PUNTS GALLERY BARCELONA 2014

**RIGHT PAGE:** 100X81CM "DREAM OR DIE " SOLO SHOW. SC GALLERY. BILBAO. SPAIN 2013

**FEATURE COVER PHOTO:** PORTRAIT OF OKUDA. PHOTO BY JEOS 2012











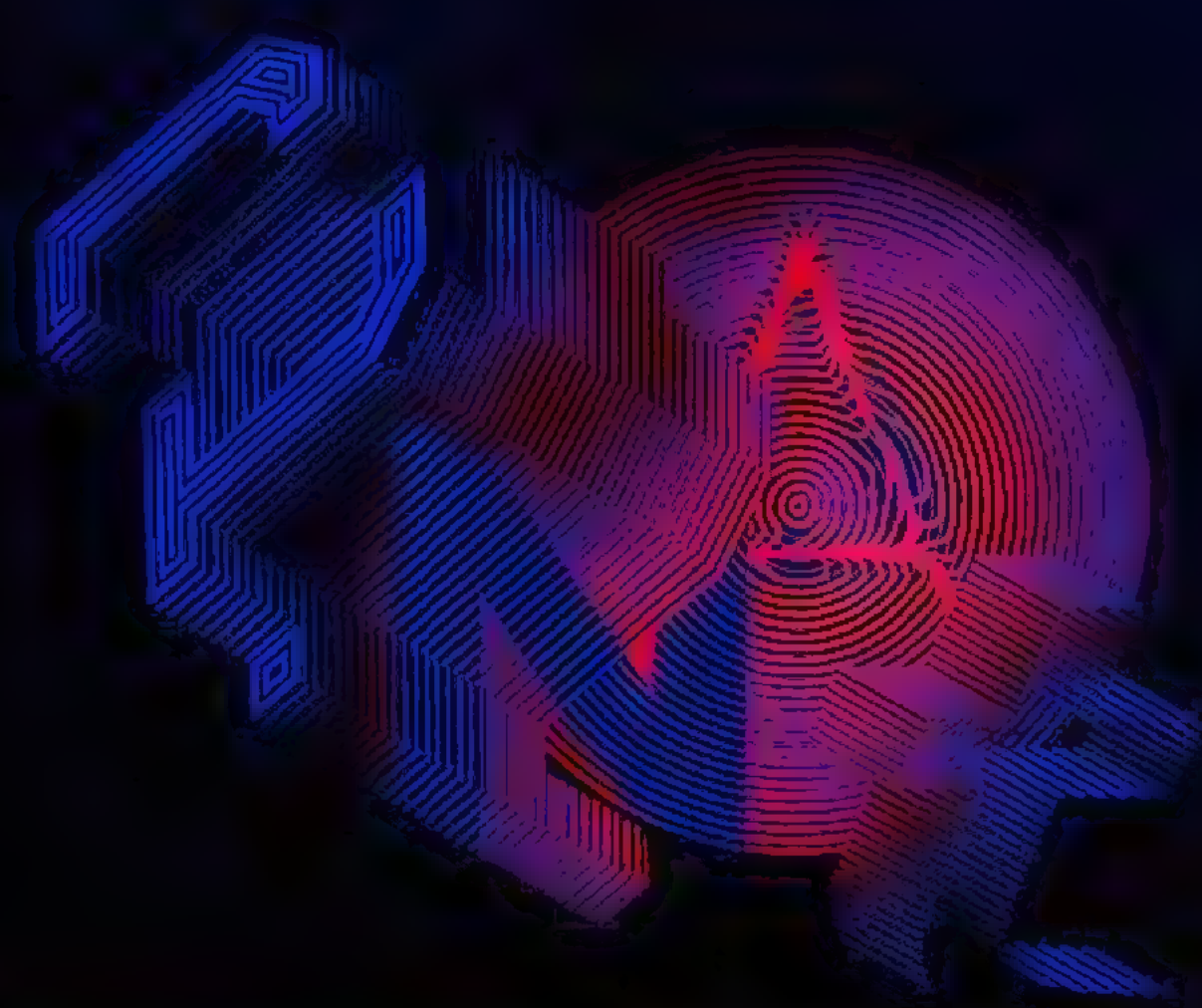


F. PANTONE SOURCE.

# FELIPE PANTONE







**BBB:** You began writing graffiti at the age of 12, where was it that you first saw graffiti and what did you love about it the most?

**Felipe Pantone:** I moved from Buenos Aires to Torrevieja, in the Southeast of Spain when I was 10. This city is like a cheap holiday destination and therefore was a lot of graffiti from locals and visitors, who were mostly from Madrid. There was (and still is) a lot of nice graffiti over there, so I instantly fell in love. My parents used to have a street market stand when we arrived in Spain and in the summertime they would roll up at 4am so I had a lot of free time. This wasn't far from where break dancers and writers used to hang out. I used to look at them and

think to myself it was about time that I got myself a few crew.

**BBB:** You began painting in a small town, when did you move to Valencia and what were the reasons for moving?

**Felipe Pantone:** My mum wanted me to go to university and I kind of tricked her so I could go and study fine arts, which ended up leading me to Valencia. Now we all know, like Woody Allen said, that: "everything our parents said was good is bad. Sun, milk, red meat... college."

**You work in a number of media, would you define**

yourself as a graffiti artist or something else?

Felipe Pantone: I'm a graffiti writer on one hand and on the other hand I'm an artist. Sometimes a graphic designer and a husband... Wait, no I'm not, sorry!

BBB: Who was in the D.O.C.S team, and how did you get involved with them?

Felipe Pantone: D.O.C.S was only Ausias Perez and I. As soon as we met, we worked our first job together which led to another and another. We used to hang out and work together a lot and then we ended up being like a design/muralist studio and a graffiti crew.

BBB: What was the overall concept of the team?

Felipe Pantone: The name was Doing Only Crooked Shit... We were young and wild! Ha ha. Nothing was too serious really. Like most youngsters we thought that being devious and lawbreaking was fun.

BBB: After years of painting, you became a member of UB, when did you get put in the crew and how did this happen?

Felipe Pantone: In 2007 my mate Omar Quiñones and I organized a graffiti and music festival in Torrevieja. We could only afford flights, hotel and a very little amount of cash per writer, and we thought we would invite Sozyone to come, who we always admired (we were quite big fans of his). We thought he was never going to come to our little town, but he surprisingly accepted immediately. When he arrived in the airport he told me that his mom lived here and that it was a good opportunity to come and visit. He used to live in Brussels back then, and in 2010 I think he moved to Valencia. After meeting him, we met the rest of the crew. After this Dems became an Ultra Boyz member and I joined soon after.

BBB: What was it about letter structure that fascinated you the most to refine the craft?



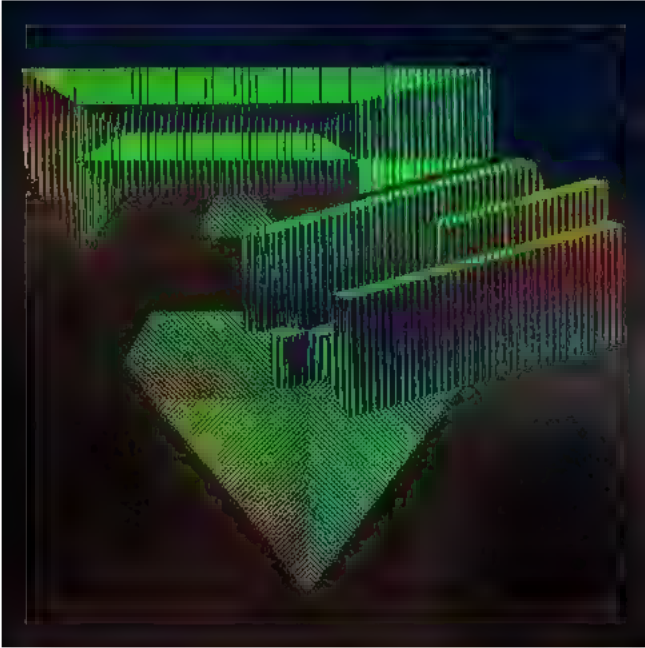




"YOU START TO DISCRIMINATE AGAINST CERTAIN THINGS  
AND YOU KEEP DOING WHAT YOU REALLY MOTIVATES YOU."







Felipe Pantone: My interest for letters, calligraphy, typography, etc. came because of graffiti, that's for sure. Once you love one thing it's natural to go and look at the basics, which is also seems super interesting. I tried most of the styles and disciplines because I'm just a curious guy - both in graphic design and graffiti. Then you start to discriminate against certain things and you keep doing what you really motivates you.

**BBB:** Your work is a highly developed version of



**graffiti, where else do you pull inspiration from that relates to your work?**

Felipe Pantone: I study a lot kinetic and op artists. I also go to science museums every time I get the opportunity, I enjoy everything related to optics, such as light and technology. Also the new trends that generated after the birth of the internet, net art, etc. I'm very interested in the pace of our time, so anything with a dynamic look interests me enormously.

**BBB If you were to name your top 5 artists (no matter what field), who would they be and why?**

Felipe Pantone: This is a hard one .. I'll name one of each discipline, that'll make things easier:

- Painter. Vasarely is probably the one that makes me feel that went further when it comes to investigation. Too many discoveries.
- Sculptor. Peter Kogler is mostly an installation artist,











but I think I could place him in here. Amazing use of the space and certainly a big source of inspiration.

Musician Nacho Vegas, who's a Spanish songwriter.

Filmmaker: Too many but I would pick Woody Allen, since he's the one with the films I love most

Writer: Oscar Wilde's, because of his wit.

BBB: If you were to choose one piece of work, which is your favourite piece you have made to date and why?

I feel like lately I'm getting closer to what I want but I'm still very far from a piece that I would consider perfect. I

reckon the series of canvases I made for "Fair In Off" in Paris gathered a lot of things that I'm comfortable with.

BBB: As an artist who constantly evolves, where do you see your work and the rest of the graffiti scene going in the next couple of years?

I hope my work keeps evolving, so I can keep finding pleasure in the creation process. Graffiti (proper graffiti) on the other hand shall remain as what it is, I don't expect it to change substantially, although I personally it enjoy to see new styles coming up.



[WWW.FELIPEPANTONE.COM](http://WWW.FELIPEPANTONE.COM)















